ART GALLERY OF ONTARIO

AGO NEWS

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JANUARY 1989

Enhancement of the Group of Seven Galleries

If You Thought You'd Seen It All... Look Again

FOR THE PAST TWO YEARS MEMBERS OF THE EDUCATION, marketing, and curatorial staff of the AGO have been collaborating on an ambitious experimental research project aimed at improving the general public's interaction with works of art displayed at the Gallery. As the project is being put to practical test in the Canadian Historical galleries, it is becoming increasingly evident that art and art museums can communicate with the public in a more meaningful way, and that the potential for art museums to be a truly vital part of the community is enormous.

BY DENNIS REID AND DOUGLAS WORTS

As part of the pioneering Canadian Historical Gallery Enhancement Project, the popular J.S. McLean Gallery closed last November for the re-installation of the AGO's important Group of Seven collection. On January 13, the public will be offered a first chance to view these well-known and beloved works in a radically new presentation. Certainly the old favourites will still be there – Tom Thomson's *The West Wind*, Lawren Harris's *Above Lake Superior* – but visitors will experience them in a novel way, prompted by much more than the spacial rearrangement, striking green walls, and dramatic lighting. Over seventy works have been added to the installation – the entire collection of Group of Seven oil sketches. A complete range of discreet but accessible interpretive aids has been installed to assist a broad spectrum of visitors in their exploration of the works of art.

After the new installation opens, visitors to the J.S. McLean Gallery will undoubtedly discover more about the paintings than they found previously possible. They will be able to explore, in depth, Thomson's method of painting the *West Wind* sketch, listen to a heated critical debate that errupted in the press following the Group's exhibitions during the 1920s, or hear how Group members described their own experiences in nature. The interactive labels, audio recordings, and micro-computer programs that make this installation unique, have all been designed to enhance the viewers' enjoyment of works on display. With the help of a 'friendly' computer, viewers will have the chance to compare the artistic personalities of Lawren Harris and Frederick Varley, or use a computerized map to find out precisely where the Group of Seven members painted. All of these aids were created to be useful to those who want to take advantage of them, but are discreet enough not to interfere with visitors who want to be involved in quiet contemplation. For both the novice and seasoned viewer of art, the refurbished J.S. McLean Gallery offers more works to see and new ways to see them.

The vivid oil sketches that the Group of Seven members made while exploring the natural environment of Canada are displayed in new cabinets, designed to accommodate several dozen additional works. This design system, called "visible storage," involves the use of cases with drawers, which allow for the storage of the small paintings within easy access of the visiting public. All visitors will enjoy viewing sketches that were not readily available for examination in the past.

This experimental re-installation of the J.S. McLean Gallery is the result of an unprecedented collaboration between Dennis Reid, curator of Canadian historical art and Douglas Worts, David Wistow, Ken Dewar, and Peter Gale (head) – members of the Adult Programs Department of the Education Division – who have been working together for two years on the research and implementation of the Group of Seven gallery project.

Left: Lawren Harris (1885-1970), *Above Lake Superior*, c.1922; oil on canvas, 121.9 x 152.4 cm. Gift from the Reuben and Kate Leonard Fund, 1929.

Below left: Tom Thomson (1877-1917), *The West Wind*, 1917; oil on canvas, 120.7 x 137.5 cm. Gift of the Canadian Club of Toronto.

Members of the Gallery Enhancement team (from left to right), Ken Dewar, David Wistow, Douglas Worts, Dennis Reid, and Christine Boyanoski.

Although this is the first such collaborative undertaking directed towards the 'enhancement' of the Permanant Collection galleries, the AGO has been involved in the experimental use of interpretive devices for over three years. Three important temporary exhibitions have been developed by the Adult Programs Department since 1985, all of which furthered the staff's insight into how the public uses art exhibitions. *Eye Spy*, *Vital Signs*, and *Viewpoints* all involved pioneering research into the use and effectiveness of micro computers as aids to visitors in the experiencing of works of art. The importance of exhibition aids was also explored through the use of multi-page, interrogative labels, and audio programs. We have learned that there is great potential for such an approach – both to satisfy many visitors' need to become more focused during a visit, and to communicate the Gallery's view of the significance of its collections. Members of the project development team believe that the application of interactive devices in the J.S. McLean Gallery brings to light many previously unstated qualities of the AGO's significant Group of Seven collection, in a way that at the same time meets the needs of a broad range of Gallery visitors.

Another vital component of the Canadian Historical Gallery Enhancement Project is audience research. During the summer of 1987, Elizabeth Addison (head of marketing and public relations) and Frank Comella (manager of tourism development and market research) of the Marketing Division collaborated with the Education Division on a survey of 430 visi-

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Stage III Project Update

Fundraising Campaign Gains Momentum

BY JUDI CHAMBERS

THE STAGE III CAMPAIGN HAS REACHED WELL PAST THE halfway mark of its $14 million target. Since its launch last May, $8.2 million has been raised towards the AGO's magnificent expansion and renovation project by the more than forty canvassers who have been actively ringing corporate doorbells and visiting private individuals.

The innovative *Unveil a Work of Art* public fundraising component of the Stage III campaign, introduced in the September issue of *AGO News*, has been well received by AGO Members. Since then such publications as *Time*, *Toronto Life*, *Saturday Night*, *Country Estate*, *Goodlife*, and *Moneywise Moneyplanner* magazines have each donated advertising space as a public service in support of the campaign. As a result, the flow of inquiries to the Stage III office has been most encouraging. According to Ann Struthers, campaign coordinator, works from the modern sculpture, and European painting and sculpture categories are proving to be the most popular and are attracting sponsorships in great numbers. A catalogue illustrating all the 450 works from the AGO's Permanent Collection that are awaiting sponsorship is available at the *Unveil a Work of Art* desk in the Lobby.

Detail of one of the magazine ads prepared in support of the campaign by Young & Rubicam.

Please consult the catalogue, and show your support for the AGO by having your name displayed with your favorite painting or sculpture during the Stage III opening ceremonies in 1991.

Metro pledges $4 million

Last November, the Municipality of Metropolitan Toronto joined other levels of government in a show of support for Stage III, by announcing a commitment of

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Printmaking in Nineteenth-Century France

The Touche Ross Gift to the Art Gallery of Ontario

IN A REMARKABLE DEMONSTRATION OF SUSTAINED CORporate support, Touche Ross has been assisting the AGO for over a decade in building its prints and drawings collection. It was this long-term commitment that allowed Dr. Katharine Lochnan to focus on the fascinating area of nineteenth-century printmaking in England and France, and to assemble a comprehensive collection that tells the story of the century in the context of its social and cultural history. The 65 prints brought together in this exhibition chart the development of printmaking in France, and include outstanding works by Prud'hon, Delacroix, Corot, Manet, Bonnard, Vuillard, and others. *Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario;* Margaret Eaton Gallery; January 21 – March 19; organized and circulated nationally by the AGO.

Made possible by the generous support of *Touche Ross.*

BY KATHARINE LOCHNAN

Vern Strang, senior partner with Touche Ross in Calgary, opens the exhibition at the Glenbow Museum.

Right: Edouard Vienot (1804-80), *Endymion*; lithograph on chine collé, 19.0 x 25.6 cm.

Eugène Delacroix (1798-1863), *Cheval sauvage...*, 1828; lithograph on wove paper, 24.4 x 24.1 cm.

Pierre Bonnard (1867-1947), *Les Boulevards*, 1900; coloured lithograph on japon, 27.0 x 33.0 cm.

It was in 1975 that the Art Gallery of Ontario received the first in a series of twelve annual donations from Touche Ross which were to be earmarked for the purchase of prints. This was the first fund ever set up for this purpose at the Gallery; its receipt was particularly timely as it corresponded with plans to establish a new print and drawing department and appoint its first curator in 1976. For this reason, the Touche Ross gift has a special place in the history of collection building at the AGO.

Initially the fund was used by both Nancy Tousley (acting assistant curator in 1975-76) and myself to acquire contemporary prints. Nancy acquired an important Claes Oldenburg (American, b. 1929), portfolios by Shusaku Arakawa (American, b. 1936), Brice Marden (American, b. 1938), and J.C. Heywood (Canadian, b. 1941) as well as a nineteenth-century French print by Charles Meryon, *The Ministry of the Marine*. After my appointment as curator I added a number of single sheet prints which included works by Christo (American, b. 1935), Jim Dine (American, b. 1935), Judy Gouin (Canadian, b. 1947), David Hockney (British, b. 1937), Alex Katz (American, b. 1927), Ellsworth Kelly (American, b. 1923), Robert Motherwell (American, b. 1915), and James Spencer (Canadian, b. 1940). From 1975 to 1978 a considerable collection of contemporary works was put together that constitutes an important group in its own right.

Given my specialization in art of the nineteenth century, the predilection of the staff of Touche Ross for historical works, and the state of the print market, upon the first renewal of our agreement in 1978 we began to concentrate on building our nineteenth-century French and English holdings. At the time it was still possible to purchase many key works quite reasonably, and one of our first acquisitions was the group of Whistler lithographs from the artist's estate at the University of Glasgow.

In 1983, on the 125th anniversary of the founding of Touche Ross, a selection of works that demonstrated the diversity of the Touche Ross collection was used to illustrate an address book – *The Touche Ross Collection at the Art Gallery of Ontario*. It was at that time that the idea of this exhibition began to take shape, and Touche Ross agreed to continue to assist us for a further five-year period of consolidating our French nineteenth-century holdings in order to enable us to present an overview of the period.

We were greatly aided in doing so by the opportunity to acquire a collection assembled by the late Professor Theodore Heinrich of Toronto containing many early lithographs that he had intended to use as the basis for writing a history of lithography. However, the majority of the works in the AGO's collection were acquired piece by piece on the London, Paris, New York, and San Francisco markets, from dealers or auction houses. They span the period 1780 to 1910, and demonstrate many of the high points of Neoclassicism, Romanticism, Naturalism, the etching revival, and the lithographic revival. They include works by Eugène Delacroix, Théodore Géricault, Camille Corot, Charles Meryon, James McNeill Whistler, Edouard Manet, and Pierre Bonnard. Our last purchase was perhaps the most spectacular: the superb coloured lithograph by Edouard Vuillard *Interior with Hanging Lamp*, which was purchased at auction in New York. The Touche Ross gift, together with our holdings of nineteenth-century French prints from other sources, gives us the most comprehensive collection in this area in Canada.

The exhibition opened in Calgary at the Glenbow Museum in September marking the 130th anniversary of the founding of Touche Ross. From there it proceeded to the Vancouver Art Gallery, before coming to Toronto. It will be seen at the Art Gallery of Nova Scotia (June 9 – July 16) and The Montreal Museum of Fine Arts (July 28 – September 3) after it closes at the Art Gallery of Ontario. Touche Ross has funded the circulation of the exhibition as well as the publication of the catalogue, written by myself and Brenda Rix, former assistant curator of prints and drawings at the AGO. This final act of generosity has ensured that print lovers across Canada will have an opportunity to enjoy this fine collection which will always stand as a reminder of our relationship with Touche Ross.

The Touche Ross gift has acted as a catalyst in building the prints and drawings collection by providing a model for other corporations, foundations, and individuals to build on. The print and drawing department has since received the ongoing support of Inco Limited, the Trier-Fodor Foundation, the Dorothy Isabella Webb Trust, the Makepeace Investment Fund, and the Norcen Fund (now terminated). These and other special funds have greatly helped in building the collection in different areas, and will stand as permanent reminders of happy working relationships with individuals, corporations, and foundations.

The Gallery badly needs this support as the collection is far from comprehensive, although it has been growing rapidly during the past decade. While inflation in the print and drawing market is rampant, and great prints and drawings become more expensive annually, unlike paintings, many are still accessible, and museums and private collectors compete eagerly for the best. They not only constitute an important part of the collection in their own right, but they also do double duty by complementing the more static collection of paintings and sculptures. The collection of prints and drawings is used constantly as a source for travelling exhibitions, such as this one, as well as loans to special exhibitions, and a base from which students, collectors, and interested art lovers can develop their knowledge of this important area. In Stage III all the works in the prints and drawings collection will be accessible on a daily basis in the new print and drawing study centre.

Dr. Katharine Lochnan is curator of prints and drawings at the AGO.

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
The Margaret Eaton Gallery
January 21 – March 19, 1989

Enhancement continued from p. 1

$4 million towards the project.

"The AGO is an important cultural institution and we feel it is essential to maintain and enhance the Gallery's world profile for our residents and visitors to Metropolitan Toronto," said Dennis Flynn, chairman of Metro Council.

Metro's contribution of $4 million and the provincial and federal governments' previous committments of $8 million each totals government support at $20 million. The total cost of Stage III is $34 million, with the remaining $14 million to be raised by the Stage III Campaign.

Planning for ground-breaking

For the Stage III Project Team, the last few months have been very busy. Project manager John Langley and his team, Lynne Burry, project coordinator; Al Shaikoli, manager of mechanical and electrical design; and Barry Simpson, coordinator of collections management, have been finalizing design details with AGO staff for the new south-west extension and the new Dundas Street entrance hall. One of the Project Team's herculean tasks has been the compiling, recording, and organizing of changes requested from each of the Gallery's seven divisions, and working out the possibilities of revisions with architects Barton Myers, Bruce Kuwabara, and Tom Payne.

Each division within the Gallery was requested to appoint a designated spokesperson to raise concerns and questions about their department requirements and those for the public areas – the new lobby, the retail and dining areas, the galleries, the new prints and drawings centre, the sculpture court, the library, and the new historic garden. In late October, Lynne Burry reported that the detail design plans were completed and the Gallery could now begin planning for ground-breaking.

The Project Team's meticulous plans will minimize disruption to visitors and staff as each phase of construction proceeds. The smooth transition of Stage III's progress is an important concern to everyone. As John Langley emphasizes, over the next three years the Gallery will be undergoing steady renovation and expansion, but if he and his team have planned it right, the disruption and inconvenience for both the visitors to the Gallery and the staff should be minimal.

Judi Chambers is Stage III communications coordinator at the AGO.

JANUARY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1 New Year's Day. Gallery, shops, and services closed.	**2** Gallery, shops, and services closed. For detailed description of programs consult the events listings on pages 4 and 5.	**3** Exhibitions *A Celebration of Toys* / continues Annual clearance sale of 1989 calendars at the AGO Book Shop.	**4** Gallery School *Adult Studio* / begins. 7-10 pm	**5** Gallery Talk *Drawings by Holbein* / 2 pm	**6** Gallery Talk *Gallery Highlights* / 2 pm	**7** Exhibitions *Ian Carr-Harris* / continues
8 For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm	**9** The Reproduction Shop has a large selection of reproductions of drawings by Dürer, Holbein, and their contemporaries.	**10** The Coffee Shop is a pleasant snack stop on your AGO tour.	**11** On Wednesday the fully-licenced AGO Restaurant is open for dining.	**12** Gallery Talk *Drawings by Holbein* / 2 pm AGO Gift Admission Voucher is the perfect $5 gift. Available at Gallery shops.	**13** J.S. McLean Gallery reopens Film *Six Faces of Royalty Series* / 12:30 pm	**14** AGO Gift Certificates are redeemable at all AGO retail outlets.
Exhibitions *Drawings by Holbein* / closes **15** ***Sunday Start With Art*** / 11 am For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm RCM Concert *Joel Quarrington, bassist, with Leslie Kinton, pianist* / 3 pm	**16** The Impulse Shop carries games and puzzles for entertainment on those long winter nights.	**17** Exhibitions *Gershon Iskowitz Memorial* / continues The Art Rental and Sales Gallery presents a new installation of contemporary work.	**18** *Special Evening For Members* / 6 pm An excellent selection of videos and film classics are available for rent from the E.P. Taylor Audio-Visual Centre.	**19** Gallery Talk *Current Exhibition* / 2 pm The AGO is accessible to disabled people and a number of wheelchairs are available.	**20** Film *The Impressionists* / 12:30 pm Gallery Talk *Gallery Highlights* / 2 pm	**21** Exhibitions *Printmaking in 19th-Century France* / opens The Norma Ridley Reading Room is a quiet space off the Members' Lounge.
22 For Kids *Hands On* / 1-4 pm *Family Studio* / 1-4 pm	**23** South seas magic from The Jewellery Shop.	**24** New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.	**25** *Art in the Morning* / 9:30 am *AGO Spectrum* / two 10:30 pm	**26** Gallery Talk *Current Exhibition* / 2 pm	**27** Film *The Rebel Angels* / 12:30 pm Meet for drinks or a light lunch in the elegant Members Lounge.	**28** Visit The Coffee Shop or the fully-licenced Restaurant for delicious and moderately-priced lunches.
29 *AGO Spectrum* / La Chaîne français de tvo (in English), 10:30 pm	**30** **On Mondays the Gallery, The Grange, and The Restaurant are closed. The shops, including The Coffee Shop, are open.**	**31** **Gallery Talks and Tours twice daily, except Mondays. Visites Commentées le dimanche à 14h30.**				

THE COLLECTION IN FOCUS

In Memoriam: Gershon Iskowitz (1921-1988)

BY CLARA HARGITTAY

A YEAR AGO THE TORONTO ART COMMUNITY WAS DEEPLY saddened by the passing of Gershon Iskowitz. As a tribute to his memory, Philip Monk, curator of contemporary Canadian art, has installed a selection of his paintings and works on paper from the AGO's Permanent Collection in the Historical Link Area (opposite the staircase leading to the Canadian Historical galleries). Included in *The Gershon Iskowitz Memorial Exhibition* is *Uplands H* (1972), one of the artist's most memorable works from the pivotal *Uplands* series which represents the emergence of his signature style and a major breakthrough in his career. It was in these brilliant, bold, and exuberant paintings that he was able for the first time to express his profoundly-felt response to the Canadian landscape, which although rooted in reality reaches beyond Impressionism.

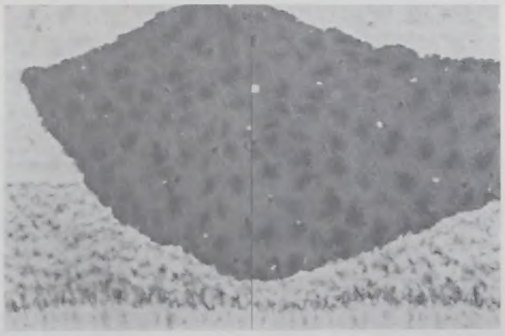
Gershon was special. It is impossible to remember this kind, generous, cheerful little man without feelings of affection and a touch of sentimentality. The tragic events in his life, the uncomplicated, single-minded dedication he had for his work, and the way he was able to transcend in his brilliant colourful canvases personal memories of the most horrendous kind of human suffering during the Holocaust, left all those who knew him touched with awe. It was not pity that Gershon inspired. As writer and critic Adele Freedman pointed out, he never wallowed in self-pity and abhorred the trait in others. Rather, one sensed a matter-of-fact unshakable inner strength beneath his charming unassuming exterior which, because it was forged in hell, demanded attention and respect. These are perhaps some of the reasons why Gershon Iskowitz was given a niche all to himself in Canadian art. Lisa Balfour Bowen was right in observing that "writers usually stay away from criticizing the work of Iskowitz. It is as though the story of this unique artist's life and his ability to transcend the horrors and difficulties of his past have placed him on an awe-inspiring personal pedestal, beyond criticism."

The year of 1982 was the flagship year in Iskowitz's artistic career. On January 23, a major retrospective exhibition organized by David Burnett, then the AGO's curator of contemporary Canadian art, opened at the Gallery. The exhibition was accompanied by a comprehensive catalogue that offered a thorough and sensitive analysis of Iskowitz's art, and his development as an artist. Critic Adele Freedman was also well into writing the text for the ambitious limited edition book *Gershon Iskowitz: The Painter of Light* (published jointly by Merritt Publishing and his dealer Gallery Moos the following year). The heart-rending story of Iskowitz was brought to the attention of a wide, sympathetic public through excerpts from Freedman's book in *The Globe and Mail* and *artmagazine*. The exhibition was a revelation for many. John Bentley Mays, art critic of *The Globe and Mail* wrote: "Iskowitz emerges from this exhibition as a more sophisticated restlessly curious artist than one might have guessed, a painter who has chosen to work within a small and private place, off the beaten track of contemporary post-modern art, but who continues to explore and study the place with care and pioneering enterprise." Gershon of course was embarassed by all the attention but instead of hiding behind false modesty managed to enjoy himself, and 1982 was probably the happiest year of his life.

However, this was not the first time that Gershon Iskowitz enjoyed artistic recognition. From the early 1960s his work was seen regularly in exhibitions at private galleries, particularly at Gallery Moos, and in 1972 he represented Canada at the Venice Biennale. He always remained grateful to the Canada Council for the grant he received in the 1960s that allowed him to make the first of several flights over the vast lands of Manitoba and the Northwest Territories. The experience affected him profoundly. It led not only to a fundamental change in his formal approach to painting, but also helped to wrest himself from the agonizingly painful subject matter that, based on personal memory, persisted in his art and on his mind even after he came to Canada in 1949. Six years of intense suffering in labour camps – Auschwitz and Buchenwald – the loss of parents, two brothers, and a sister, the indignities of living in the Jewish ghetto of the Polish town of Kielce, the hunger, and the physical and mental anguish, could finally be laid to rest. The obsessive will to continue to draw and to paint helped Iskowitz to survive. And as David Burnett has pointed out it is this essential and absolute unity between the need to paint, the subject matter, and the work of art that represents the strength and true value of his work.

Gershon Iskowitz never forgot the help and encouragement he received from the Canada Council or that Canada gave him a new start in life. In 1985 he founded the Gershon Iskowitz Foundation which awards an annual prize of $25,000 to a professional Canadian artist who has achieved maturity and a measure of success as an artist. The third Iskowitz prize was recently awarded to the Toronto-based artistic collective General Idea. Thus at the AGO, *The Gershon Iskowitz Memorial Exhibition* honours not only the artist but also the generous man Gershon was. The installation continues through March 12.

Clara Hargittay is the editor of AGO News.



Gershon Iskowitz (Polish/Canadian, 1921-88), *Uplands H*, 1972; oil on canvas, 182.9 x 241.3 cm (diptych). Purchased with assistance from Wintario, 1977.

Exhibitions

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Margaret Eaton Gallery
January 21 – March 19
A selection of 65 prints from the 115 prints that have been purchased by the AGO with funds donated by Touche Ross over the last ten years. Late nineteenth-century lithographs and etchings represent the strength of the collection. Works by Prud'hon, Géricault, Delacroix, Corot, Daubigny, Manet, Whistler, Bonnard, and Vuillard are included in the exhibition.

Organized and circulated nationally by the AGO. Made possible by the generous support of **Touche Ross**.

Touche Ross

Gershon Iskowitz Memorial Exhibition
Canadian Historical Link Area
through March 12
The Polish-Canadian artist Gershon Iskowitz (1921-1988) was a survivor of the Holocaust whose art brilliantly transcended aggression and suffering. He is best remembered for his joyous and exuberant canvases bursting with colour, which, although bordering on abstraction, are firmly rooted in the Canadian landscape. The paintings and drawings in this special installation commemorating the artist are drawn from the AGO's Permanent Collection.

Ian Carr-Harris 1971-1977: A Fraser Elliott Foundation Canadian Contemporary Exhibition
Gallery of Contemporary Art
through February 5
This exhibition includes 20 sculptural and photo-textual works and installations that date from 1971 to 1977. The importance of these works was not sufficiently recognized at the time of their creation; by presenting this unique body of work as it would have been received in its time, the exhibition becomes an instrument in the reconstruction of the history of Canadian art in the 1970s.

Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen
Sam and Ayala Zacks Wing
through January 15
When Hans Holbein suddenly died of the plague in 1543 he left behind in his London studio a collection of life drawings illustrating prominent members of the court of Henry VIII. The portraits, which were rediscovered in 1727 by Queen Caroline consort of King George II in a bureau in Kensington Palace, show remarkable insight into the characters of the sitters and reveal much information about life in Renaissance England. The AGO presents this outstanding exhibition in the context of a didactic display of art and artefacts from the Tudor era.

Organized by the Royal Library, Windsor Castle. Sponsored by the **Chubb Insurance Company of Canada**, with additional support from **British Airways** and the Government of Canada's Insurance Program for Travelling Exhibitions.

Chubb Insurance Company of Canada

Walter Trier: A Celebration of Toys
Walter Trier Gallery and Anteroom
through February 5
The exhibition includes a selection of wooden folk toys from Saxony, West Germany and watercolor illustrations that were originally created for a book on folk art researched and illustrated by Walter Trier in 1921-22. All works in the exhibition are part of the Trier-Fodor Foundation gift in the AGO's Permanent Collection.

I am the Queen of England is the title of this 1973 work by Toronto artist Ian Carr-Harris whose exhibition continues through February 5. It is a framed tinted photograph with letraset, 47.2 x 47.2 cm, from the collection of Carmen Lamanna.

Selections from the Klamer Family Gift of Inuit Art
Restaurant Corridor
through March 5
In 1978 Marcia and Harry Klamer donated part of their exquisite Inuit art collection to the AGO. They also expressed their wish to have selections from the collection on display at most times so that visitors to the Gallery could enjoy the beauty of these works and might come to understand that a wondrous Eskimo heritage has existed for thousands of years. This exhibition is part of the AGO's ongoing effort to fulfil that wish.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings, 19th- and 20th-century sculpture, and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries
Selections of Canadian historical art from the Permanent Collection.

J.S. McLean Gallery
New re-installation of works by the Group of Seven from the Permanent Collection, complete with such exhibition aids as audio-tapes and computers.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore collection.

Prints and Drawings Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of January. Dates are subject to change.

Signs: An Exhibition of Critical Photography
Nickel Arts Museum, Calgary
through January 1

Printmaking in Nineteenth-Century France: The Touche Ross Gift to the Art Gallery of Ontario
Vancouver Art Gallery
through January 8

French Printmaking of the Eighteenth Century
Glendon Gallery, Toronto
through January 8

Walter Trier: The Animals' Conference
Timmins Museum: National Exhibition Centre, South Porcupine
through January 10

Edward S. Curtis: Photographs of Indians
Woodstock Public Art Gallery
through January 15

Carole Condé and Karl Beveridge: Standing Up
Art Gallery of Windsor
Through January 29

David Hockney: A Hollywood Collection
Woodstock Public Art Gallery
January 5 – February 17

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Art Gallery of Northumberland, Cobourg
January 6 – February 5

Arthur Hughes: The Lady with the Lilacs
Whitby Arts Inc., The Station Gallery
January 7 – February 5

Photographs of Canadian Artists from the Newton MacTavish Collection
Whitby Arts Inc., The Station Gallery
January 7 – February 5

The 1950s: Works on Paper
Chatham Cultural Centre
January 20 – March 1

Collector's Canada
Vancouver Art Gallery
January 20 – March 5

Face à Face: French and English Caricatures of the French Revolution and its Aftermath
Musée du Québec, Québec
January 25 – March 12

"Artists with their Work" Programs

Joan Krawczyk: Painting
Thunder Bay Art Gallery
continuing to January 22

Jennifer Dickson: *Looking for Bianca Cappello: The Artist as Historian*
Tom Thomson Memorial Art Gallery, Owen Sound
continuing to January 22

Howard Simkins: Painting
The Art Gallery of Peterborough
January 5 – February 5

Akira Yoshikawa: Installation
Niagara Artists' Centre, St. Catharines
January 7-28

Sylvie Bélanger: Installation
The Latcham Gallery, Stouffville
January 8-29

Robert Wiens: Sculpture
The Art Gallery St. Thomas-Elgin
January 13 – February 12

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. For group tours contact the Education Scheduling Office at 979-6601. Join us during January:

Tuesday to Thursday at 12:15 pm and 2 pm
Wednesday at 6 pm* and 7:30 pm
Friday at 11:15 am** and 2 pm
Saturday and Sunday at 2 pm*** and 4 pm
Visites Commentées : le dimanche à 14h30

*__Rendezvous with Art__
A program for the after-work crowd featuring a half-hour tour which is followed by informal discussion.

**__Artful Conversation__
A program offered every Friday, featuring a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

***__For the Hearing Impaired__
On the last Saturday of each month at 2 pm, this talk is signed for the hearing impaired. January's topic: *Architecture in Art*.

Courses

Reluctant Urbanites: Canadian Attitudes to the City
Ken Dewar, Education Officer
Adult Programs, AGO
Saturdays, February 18, 25 at the Royal Ontario Museum; March 4, 11 at the Art Gallery of Ontario, 2-4:30 pm
Canadians have long held mixed feelings about life in the city, viewing it both as a seat of sin and deprivation, and as a jewel of culture and commerce. Reluctantly, Canada has become one of the most highly urbanized nations on the earth and this has had a major impact on our culture. In four informal sessions – including lectures, film screenings, and gallery visits at the Royal Ontario Museum and Art Gallery of Ontario – this course will explore the diverse and often contradictory attitudes toward the city reflected in Canadian literature, film, art, and artefacts over the past century.

Offered in conjunction with Continuing Education, Royal Ontario Museum.

Course Fee: Members, seniors, students $50; Non-Members $55.

To register: Call ROM Continuing Education, 586-5788.

Gallery School

Adult Studio
Gallery School
January 4, 1989 – March 9, 1989
The Gallery School continues to offer studio art courses for adults, catering to both the novice and the more experienced student. Winter term courses include: introductory and intermediate life and portrait drawing, painting, printmaking, and watercolour. Classes are held Wednesday and Thursday evenings from 7-10 pm and run for ten weeks.

Beginning in the winter term a course entitled "Drawing from Mark to Magic: The Twenty-Week Workout" will be introduced. This course is designed for those who wish to pursue an intensive course of instruction in the use of drawing materials. Both traditional and contemporary approaches will be covered.

Registration is accepted by mail or in person and confirmed on receipt of payment. Early registration is recommended due to limited class size. Tuition is $125 for Gallery Members and $150 for non-Members. Cheques may be postdated to the first day of classes. Faculty and courses are subject to change and are available only upon sufficient enrollment. Call the Gallery School at 979-6621 for further information.

For Kids

Hands On
Sundays 1-4 pm. Closed on January 1
Hands On is a unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Come create a live portrait using fabulous costumes, do high-tech drawing on a computer, make a huge pipe sculpture, or experience the magic of colour.

Tickets for hourly sessions are available each Sunday at the Information Desk. First come, first served. Children ages 4-12 must be accompanied by an adult. For more information call 977-0414 ext. 352.

Hands On appreciates the generous support of **Atari Canada Corp.**

Family and Community Studio
Gallery School
Sundays 1-4 pm. Studio is closed on January 1
Family and Community Studio is a family drop-in program where kids and parents make art together in the Gallery School. Materials for drawing, painting, printmaking, and sculpture are available with guidance provided by Gallery School artists. Open to the public and Gallery Members. Children under 12 must be accompanied by an adult. Recreation groups, clubs, or organizations cannot be accommodated. Family and Community Studio is free with admission to the Gallery.

Concerts

Sunday Concert Series
The Walker Court
Sunday, January 15, 3 pm
AGO's popular concert series organized in collaboration with the Royal Conservatory of Music (ROM) embodies the highest musical standards, with performing artists drawn from the ROM faculty, and instrumental and vocal ensembles.

This month's concert features Joel Quarrington, principal bassist of the Hamilton Philharmonic, co-founder of the Amadeus Ensemble, and silver medalist of the Geneva International competiton (1978). Mr. Quarrington will be accompanied by Leslie Kinton on piano and will present a program of works by Bach, Giovanni Borghi, Fauré, Milton Barnes, and Schubert.

The Sunday Concert Series is supported by **96.3 CFMX-FM 103.1. The Sound of a Different Drummer.**

Spectrum

Viewing Times
TVOntario: Wednesday, January 25, 10:30 pm, and on La Chaine française de TVO: Sunday, January 29, 10:30 pm (in English).
AGO *Spectrum*, the Gallery's art magazine on the educational network of the province of Ontario, offers a new exciting program each month.

AGO *Spectrum* is Canada's only television program produced by an art museum and is uniquely designed to address current issues in the visual arts. In the January edition *Spectrum* will examine the complex relationship between the artist and the city. The program will be highlighted by interviews with artists and specialists in urban issues.

Films

Noon-Hour Films
Fridays at 12:30 pm in The Jackman Hall. Free with admission to the Gallery.

Joel Quarrington, principal bassist of the Hamilton Philharmonic is the featured artist in the January RCM concert.

The BBC Six Faces of Royalty Series
January 13
To complement the exhibition, *Drawings by Holbein from the Court of Henry VIII: Fifty Drawings from the Collection of Her Majesty The Queen*, the AGO presents:
Henry VIII (15 min.)
The Tudors (60 min.)

Beginning in January and continuing through the winter months, films showing work by well-known and beloved artists will be screened.

January 20
The Impressionists (42 min. colour)
The film discusses the origins and development of Impressionist painting from Corot and the Barbizon School to Monet's paintings of water lilies. Much of the commentary is composed of excerpts from the writings of such contemporaires as Zola and Baudelaire as well as the artists themselves. Edward G. Robinson narrates.

January 27
The Rebel Angel (53 min. colour)
'Art takes after truth in vain,' said Turner, Britain's greatest landscape painter. This film celebrates the diversity of his talents by bringing together works great and small. Turner surveyed the awe-inspiring wonders of the European landscape and saw in every image he created both a reflection of his soul and omens of human destiny.

Alexander Kluge Film Retrospective
The Alexander Kluge film series honours the award-winning German filmmaker and influential leader of the New German Cinema. Starting with the following two films and continuing into February, the series is being presented with the generous cooperation of The Goethe Institute. Screenings will take place in The Jackman Hall and tickets are on sale one hour prior to the screening. Admission to the films is $4 per film. Please note the schedule is subject to confirmation. Further information can be obtained by calling 979-0414, ext. 260.

Sunday, January 29

1 pm
Yesterday Girl
(1965-66, black and white, 86 mins.)

2:45 pm
Artists Under the Big Top: Perplexed
(1967, black and white and colour, 103 mins.)

The Grange

The Grange was at the centre of intellectual life in Canada even before it became Toronto's first art gallery. Between 1875 and 1910, the controversial historian Goldwin Smith lived there and his presence attracted prominent politicians and men of letters from around the world. Looking at its urban setting today, it is hard to believe that The Grange once sat in the midst of a 100-acre park that stretched from Queen Street up to Bloor. Restored to its 1830s splendor, it is one of Toronto's most popular living museums and is an integral part of the AGO.

Free with admission to the Gallery. Entrance to The Grange through the AGO and through the park. Adult tours are arranged by calling 977-0414 ext. 237. For school tours, call 979-6601.

A project of the Volunteer Committee.

Gallery Hopping

Two Outstanding Collections
Wednesday, January 25
7:30-9:30 pm
Meet in the lobby of First Canadian Place at the north-east corner of King and York Streets to view two impressive corporate collections – one belonging to Abitibi-Price Inc., the other to Sun Life Assurance Company of Canada. Tickets are $10 and refreshments will be served.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Morocco and Southern Spain
April 1-16, 1989
Join us for two weeks in Morocco and Spain. We travel north from exotic Marrakech, tracing the Moorish advance in art and architecture through Fès and Meknès. From Tangier, we'll continue on through romantic Andalucia and visit the treasures of Granada, Cordoba, and Seville.

California
April 3-14, 1989
Our spring trip begins in Los Angeles where we will visit the new Museum of Contemporary Art, and its unique exhibition space, the Temporary-Contemporary. From Malibu Beach we will proceed to Pasadena, a city renowned for its museums and architecture as well as the world famous Huntington Library. On our way to San Francisco, our bus will be stopping overnight near San Simeon to visit the famed Hearst Castle, and we'll spend a night in charming Carmel before a brief stop in Monterey. While in San Francisco we will explore Golden Gate Park and its fine museums. In Berkeley, we'll tour splendid architectural sites, have lunch at the Faculty Club, and visit the University Art Museum to view the paintings of Hans Hofmann. A trip to the Napa Valley for wine tastings and a four star champagne dinner will bring our trip to a memorable close.

The Queen Charlotte Islands: Emily Carr Country
May 25 – June 2, 1989
Touring museums in Vancouver and Victoria is the ideal way to prepare for a five-day cruise in the majestic Queen Charlottes. Aboard the *Phaedra*, we will visit Ninstints, Cumshewa, Skidegate, and Masset – deserted Haida villages lovingly recorded by Emily Carr.

Emily Carr (1871-1945), *Indian House and Totems*, 1928; watercolour on paper, 65.9 x 45.4 cm. AGO purchase, 1940.

Québec City
September 14-17, 1989
Québec City, the only fortified city in North America, is the cradle of French culture in Canada. These two factors played a key role in UNESCO's decision to add Québec City to its list of World Heritage sites. During our visit to this historic town, we will stay at the Château Frontenac and explore the Lower Historic Town, the Citadel, L'Hôtel Dieu, the Musée du Québec, and more. En route by bus to the Ile d'Orléans, we will stop at Montmorency Falls, a place made familiar through Bartlett's numerous prints. Besides the historical, artistic, and architectural attractions, we will enjoy the famous cuisine of French Canada.

Villas and Gardens of Northern Italy
September 15-30, 1989
This trip across Northern Italy will be slow-paced and rich in pleasure. We will visit the Renaissance and Baroque gardens on Lakes Como and Maggiore, Count D'Annunzio's extravagant villa on Lake Garda, and the Thyssen-Bornemisza collections on Lake Lugano. We'll make short stops in Padua and Vicenza, and spend two days in Verona followed by a four-day stay in Venice. Renowned author and historian Peter Lauritzen will accompany us.

Oriental Splendors of Thailand
October – November, 1989
Explore the exotic kingdom of Thailand – a world of vivid contrast and the home of gentle people. We will witness life on the busy canals, and visit golden Buddhist temples, grand palaces, and local tribes in the mountains where old crafts are still proudly practised by the inhabitants. From Bangkok we'll travel to the ancient capital of Ayutthaya, the northern city of Chiang Mai, and the lush mountain area of the Golden Triangle.

Behind the Scenes

AGO Welcomes New Head of Education

MR. WILLIAM WITHROW, DIRECTOR, RECENTLY announced the appointment of Sheila Greenspan to the position of head of Education Services, effective in January. In addition to directing the AGO's wide range of programs aimed at elementary and secondary school students, she will be in charge of the Gallery School; the Edward P. Taylor Audio-Visual Library; lectures, gallery talks, and art history courses; and such popular family programs as Hands On and Family and Community Studio.

Ms. Greenspan comes to the AGO from the Art Gallery of Hamilton where she was head of the Department of Education, Extension and Programming since 1974. Well known in the art community through her active involvement in professional associations such as the Canadian Museum Association and the Ontario Association of Art Galleries, Ms. Greenspan frequently lectures on issues related to art education in a museum setting. On recent occasions she addressed members of the national Art Education Association in Los Angeles and the education staff of the Metropolitan Museum of Art in New York.

As an art educator Sheila Greenspan advocates extensive cooperative community involvement, and an education program that "sets out to help people develop the interest and skill necessary for what might be called 'visual literacy,' or 'visual awareness.'" The educational philosophy that has been developed by her and her department at the Art Gallery of Hamilton has recently been accepted as the foundation for the new Visual Arts Curriculum Support Document entitled "Viewing Art" prepared for teachers across the province by the Ontario Ministry of Education.

Norman Zepp Named Curator of Inuit Art

NORMAN ZEPP, AGO'S FIRST FULL-TIME CURATOR OF Inuit art, assumes his new position at the beginning of this month just as the interior architectural plans for Stage III are being finalized at the Gallery. One of the new features of Stage III is a permanent gallery for Inuit art, and Mr. Zepp will have the exciting opportunity to participate in the planning process of the new gallery space and to follow the actual building of the permanent home for the collection entrusted to his care. With the important gift of the magnificent Sarick Collection of over 3,000 Inuit works to the AGO earlier this year, the Gallery became one of the world's leading centres for the study and exhibition of Inuit art. The Esther and Samuel Sarick Gallery, as the new gallery for Inuit art will be called in recognition of the Sarick family's contribution, will feature rotating selections from both the Sarick Collection and the Klamer Family Collection, which was donated to the AGO in 1978 and in many ways laid the foundation of the Gallery's commitment to Inuit art.

Mr. Zepp comes to the AGO from the Thunder Bay Art Gallery, where he was director for the past two years. Prior to his directorship, he was curator of exhibitions at the Mackenzie Art Gallery in Regina, Saskatchewan, where he organized several exhibitions on Inuit art, wrote accompanying catalogues, and acquired several important Inuit works for the collection. Mr. Zepp is a graduate of Carlton University in Ottawa, where his master's thesis on "Contemporary Inuit Art: Acculturation and Ethnicity" was supervised by Professor George Swinton. In addition to establishing an exhibition and research program centred around the Inuit collection of the AGO, the mammoth task of documenting and cataloguing the Sarick Collection will be among his priorities as curator of Inuit art.

Members' Activities

Programs Require Advance Tickets
For the following programs, tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414 ext. 263. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Mystery Tour
Wednesday, January 25, 9:30 am
Meet in the Members' Lounge for a continental breakfast and then enjoy an intriguing tour with David Wistow who will discuss some fascinating but often overlooked aspects of the Gallery's collection. Tickets are $4.50.

Gershon Iskowitz Memorial Exhibition
Wednesday, February 15, 9:30 am
Join us in the Members' Lounge for refreshments and then tour this commemorative installation. Iskowitz, who lived and worked in Toronto, was internationally acclaimed for his joyous abstract landscapes. Tickets are $4.50.

Sunday Start With Art

Ian Carr-Harris
Sunday, January 15, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of the sculptural and photo-textual works of one of Canada's most respected installation artists. Tickets are $6.

Gershon Iskowitz Memorial Exhibition
Sunday, February 12, 11 am
Join us in the Members' Lounge for a continental breakfast followed by a tour of this commemorative installation of paintings and works on paper by Toronto artist Gershon Iskowitz. Tickets are $6.

Special Evening For Members

Director's Choice
Wednesday, January 18, 6 pm
Gather in the lobby for a tour by Director William Withrow of the AGO's Permanent Collection. Mr. Withrow will draw on more than 25 years of memories and experiences to provide unique insights into some of his favourite artworks. Dinner in The Restaurant follows the tour. Tickets are $24.

Shops and Services

The Perfect $5 Gift
A giving of art ... for all seasons and all occasions. This gift admission voucher, enclosed in an AGO fine art reproduction card, is the perfect $5 gift for your non-Member friends, your neighbours, out-of-town visitors, or anyone you like. The voucher entitles the recipient to a single or family admission to the AGO plus a 10% discount in either The Reproduction Shop, The Impulse Shop, the AGO Book Shop, or in The Restaurant, and a chance at a free membership. Purchases can be made at the Gallery shops. Quantity discount. Inquire at the Volunteer Office 977-0414 ext. 263. A project of the Volunteer Committee.

AGO Book Shop
The annual year-end clearance sale of 1989 wall and engagement calendars begins Tuesday, December 27. They are usually all gone by mid-January so don't delay!

Art Rental and Sales Gallery
From January 10 until February 5 Art Rental presents a new stimulating installation showing the variety of work being produced by contemporary artists. We encourage our clients to live with a work before committing themselves to a purchase. The first three months' rental is deductible from the purchase price. A project of the Volunteer Committee.

The Impulse Shop
For those long winter nights The Impulse Shop carries toasting forks for fireside treats, a high-tech survival tool for the glove compartment, a busy-box for children, challenging jig-saw puzzles and novel board games. A project of the Volunteer Committee.

The Jewellery Shop
South seas magic from The Jewellery Shop. Choose from brilliant parrot necklaces, jewel-set sea horses, and sequined tropical fish. A project of the Volunteer Committee.

The Reproduction Shop

Albrecht Dürer, the greatest "wildlife artist" of all time? This charming drawing by the Renaissance master is now at The Reproduction Shop.

Come and see our varied assortment of reproductions of drawings by Dürer, Holbein, and their contemporaries. Our framing services will add that finishing touch to your purchase. A 10% discount for Gallery Members. A project of the Volunteer Committee.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan, or in-house viewing by appointment. Film classics in video format now available for loan.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414 ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light lunch in the elegant room overlooking The Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Centre
Information and service for Members in the lobby. Instant membership renewal, gift memberships, and guest passes are available. New memberships issued. All inquiries about AGO membership are welcome.

At a recent Curators' Circle dinner the AGO honoured the 57 members who are celebrating their 5th year with the group. Hosts and co-chairmen Larry Brenzel and Billie Wilder were seen chatting with royal librarian Oliver Everett, special guest of the evening.

ART GALLERY OF ONTARIO

AGO NEWS

Behind the Scenes

Brushes with History

HISTORY TEACHERS ACROSS ONTARIO HAVE RECENTLY found themselves facing new challenges. The new guidelines handed down from the Ministry of Education fundamentally affect the way history is being taught in our high schools, and require some teachers to significantly change their strategies. The new grade thirteen Ontario Academic Course, Modern Western Civilization, follows the history of the Western world from the Enlightenment to the present but, for the first time, deals with the material in a wide cultural context. In other words, teachers must start using the arts – painting, sculpture, dance, music, and literature – as part of their study program.

Recognizing that most history teachers lack formal education when it comes to the visual arts, Catherine Studley and her team (responsible for Secondary Programs in the Education Services Division of the AGO) have devised a special course for history teachers that should be of great benefit to them as they begin to apply these exciting new principles to their curriculum. *Brushes with History* is a resource course that, in addition to offering some information sessions on art, is concerned with such basic issues as how to select 'art' material for classroom use, how to talk about a work of art, and where to find relevant information. Above all, it orients teachers how to use the AGO's Permanent Collection and rich resources most effectively.

The first *Brushes with History* course was divided into four evening sessions and, taking advantage of current exhibitions at the Gallery, was organized around such diverse topics as the Dada period in Cologne, Holbein and the court of Henry VIII, and the work of contemporary Canadian artist Ian Carr-Harris. Each of the sixteen participants received a resource kit complete with slides, explanatory notes, a glossary of art terms, a bibliography, and information about Toronto architecture, among other useful materials – all included in the $70 course fee. The relatively small class size proved ideal for stimulating exchanges between professional educators, and both AGO staff and the teachers involved found the experience rewarding and highly enjoyable. Additional courses are planned for the near future, and inquiries may be directed to Barbara MacPherson at 979-6601.

The Russians are Coming

LAST NOVEMBER A DELEGATION OF MUSEUM PROFESsionals from the Soviet Union paid a visit to the AGO and spent the day touring the Gallery and meeting with Director William Withrow, Chief Curator Roald Nasgaard, and several other AGO staff members. The visit of Vladimir Gusev, director of the Russian Museum in Leningrad, Vitaly Suslov, acting director of the Hermitage, and Nadezhda Kutuzova, deputy head of the Fine Arts Department of the USSR Ministry of Culture, is one of the tangible results of the Canada-USSR General Agreement that was signed in 1986 between our two countries.

Although our Soviet guests seemed to be impressed with our collections and facilities, they were predominantly interested in the AGO's use of technology, experience in publishing ventures, profitable shops, sources of funding, and methods of fundraising. A reception hosted by the Ministry of Culture and Communications in The Grange gave the Soviet delegates the opportunity to meet with several Toronto artists and other members of the arts community. Through informal conversations one was left with the impression that *glasnost* has already brought big changes to cultural life in the USSR. After decades of self-imposed isolation, the Soviets are embracing their *avant garde* tradition and are using it as their entry onto the international art scene. What the delegates emphasized above all was that should the possibility for cultural exchange with the AGO or another Canadian museum present itself, it will be initiated by the musuems and handled strictly between the two participating institutions with governments acting only as solicitors. This is a significant development.

Roald Nasgaard, William Withrow, and members of the Soviet delegation get a lesson in 19th-century baking techniques in The Grange kitchen.

Stage III continued from p. 1

tors to the Canadian Historical Wing. The compiled information provided valuable insights into how the traditionally installed galleries were used by the public. Some of the results were startling. We learned that the painting most frequently looked at in the Group of Seven Gallery was not the *West Wind* as might be expected, but a work covered by a curtain (because of its sensitivity to light). Also, we identified and documented the phenomenon of "grazing," (when visitors amble through the exhibits looking for only a few seconds at any particular painting before moving on to the next stop). These and other observations demonstrated the lack of focus that characterizes the average museum visitor's experience. The degree to which we have been successful in our attempts to guide the attention of visitors to focus on works of art, through the use of display and lighting techniques, as well as interpretive aids, will be tested by further audience research planned for the first half of 1989. We expect to find significant changes in the way visitors spend their time in the J.S. McLean Gallery – we are hopeful that the average of seven seconds per painting spent in the earlier installation will be extended, with a marked increase in the visitor's involvement with the paintings. As our research data is collected and analysed, the exhibits will be modified where necessary to improve the experience of all our visitors.

The Canadian Historical Gallery Enhancement Project is being supported by senior AGO officials as a possible prototype for future applications in other parts of the Gallery. Members of the adult programs team, Dennis Reid, and Christine Boyanoski (assistant curator of Canadian historical art) are currently working with freelance designer Jack McGillivray to extend this approach into the rest of the Canadian Historical Galleries. They will represent a testing ground for new initiatives that will re-vitalize the exhibition galleries in a way that is respectful of both the artworks and the audience.

Dennis Reid is curator of Canadian historical art at the AGO, and Douglas Worts is education officer with Adult Programs, Education Services. Funding for the computer program in the Nature and the Spiritual focus area was provided by TransCanada PipeLines through their Arts Development Program.

We are sorry...

In our November membership mail campaign, a number of current AGO Members inadvertently received invitations to join the Gallery.

Every effort was made to delete all our Members' names from the mailing list, but unfortunately, because of a technical difficulty, the procedure was not entirely successful. We regret the inconvenience this may have caused some of our Members, and appreciate the interest and concern of those who alerted us to this problem.

General Information

Admission
Adults: $4.50
Seniors with cards: $2.50.
Fridays FREE for seniors
Students, full-time with cards: $2.50
Family (2 adults with children under 19): $9
Members: FREE
Children under 12 (accompanied): FREE
Wednesdays, 5:30-9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership
Young Member (age 25 and under): $20
Non-Resident (100 km beyond Toronto): $30
Individual: $45
Family/Dual: $60
Supporting (tax deductible donation): $100

Available at the Membership Centre in the lobby, and by mail or telephone from the Membership Office. VISA, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 979-6619.

Notice to Members
From time to time, our mailing list is released to other arts and non-profit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third party use. Please call or write to the Membership Office (979-6620).

Moving?
Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order
For tickets, reservations, course registration, or information, please consult individual listings for specific instructions. Otherwise:
– address the department specified in events listings
– specify date, name of event, and number of tickets
– indicate your name, address (with postal code), and phone numbers
– include a stamped, self-addressed envelope for tickets
– enclose a cheque payable to the Art Gallery of Ontario

Please do not combine requests or cheques to different departments.

Gallery Hours
Tuesday through Sunday 11 am – 5:30 pm, Wednesday 11 am – 9 pm. Closed Mondays.

The Grange Hours
Daily 12-4 pm, Wednesday 12-4 pm and 6-9 pm. Closed Mondays.

Gallery Shops
The Gallery Shops are open daily 10:30 am – 5:30 pm, Wednesday 10:30 am – 9 pm.

Art Rental and Sales Gallery
Open for viewing regular Gallery hours. Open for business Tuesday, Thursday, Friday 11 am – 4 pm; Wednesday 11 am – 9 pm; Saturday and Sunday 11 am – 5:30 pm.

Edward P. Taylor Audio-Visual Centre
Open Tuesday to Friday 11 am – 5 pm. Wednesday evening to 8:30 pm.

The Restaurant
Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop
Tuesday to Sunday 10:30 am – 5 pm. Mondays 11 am – 4:30 pm.

Members' Lounge
Open to Members and their guests from noon – 5 pm. Wednesday from noon – 9 pm. Closed Mondays.

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